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ABSTRACT

Produced by the participants at a summer curriculum development workshop, this booklet has a threefold purpose: to help educators in analyzing both the process and product of student writing to find ways of improving that writing, to provide activities for generating more and better student writing and for encouraging students to revise and edit more carefully, and to aid in the development of kindergarten through grade 12 writing programs. (FL)

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TEACHING WRITING RIGHT

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A Summer Cooperative Curriculum Development Project
Writing and Composition Skills
Summer—1979

Bureau of English Education
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& Dutchess County BOCES

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A shared Summer Curriculum Development Project dealing with the evaluation, diagnosis and remedial treatment of pupil's writing deficiencies.

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Introduction

The Competency Test in Writing has in many ways given English and Language Arts teachers new opportunities to teach "writing right." The new focus on writing should help teachers to do what they have known was necessary all along - to devote more time and more resources to teaching writing, to receive support from the administration and other teachers, and to receive help in the form of inservice opportunities.

The danger of the Competency Test in Writing is that the focus will be exclusively on passing the test and not on writing as discovery, writing as learning, writing as pleasure. There is also a danger that there still may be teachers who believe that teaching grammar is teaching writing, or that assigning is teaching.

The purpose of the Dutchess County Workshop and this publication is to learn to analyze both the process of a student writing and the product of a student's writing in order to find the best way of helping that individual student improve. It was also to share activities which would generate more and better writing and activities which would encourage students to do more thoughtful editing and revision of their papers. The workshop was also to consider ways of improving K-12 writing programs.

This publication, a result of collaboration between the leaders and the participants, is designed to help in "Teaching Writing Right."

Summer Curriculum Writing July 9 - 13, 1979

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PART I

Analyzing Student Writing

The following instruments, developed with the help of the National Advisory Panel (a group advising the Bureau of English Education) were applied to the process of teacher writing in the workshop and to products of student writing. Some of the student writing was done for the Preliminary Competency Test in Writing and some was done in the participants' classes. Analyses of student papers and suggestions for helping the students, done by the participants, are included in this section. The students' papers have been retyped for ease of reproduction, but the orginal errors have been retained. Suggestions made to help these students should be useful for helping other students with similar problems.

ANALYZING STUDENT WRITING PROBLEMS

There are two types of diagnoses of student writing problems, a diagnosis of the papers written by the student and a diagnosis of the process the student goes through as he or she writes. The teacher will want to look at writing samples such as the tasks on the Preliminary Competency Test (PCT) in Writing; the teacher will also want to interview the student about his or her process of writing.

The most important part of the diagnosis is to decide what kind of problem the student has in order to help the student. For example, if, on the report task of the PCT in Writing, the details are not rearranged in a logical order, the student may need practice in categorizing and grouping details and practice in subordination. If the task is misunderstood in some way so that the student writes a personal narrative or an unrelated anecdote suggested by one detail of the list of details, the student may need practice in analyzing a task.

It is the purpose of these questions to gather information about the student's background and experience in writing in order to help the teacher take the student from where he or she is now to the next point in this development -- the teacher as collaborator.

The teacher should be available to the student at all stages of the writing process as coach, friend, adviser. The student should feel free to come to the teacher for help at any point. Teachers are used to responding to the end product, usually to the proofreading aspect. They should also intervene at various stages in the process.

The teacher should keep certain points in mind:

1. The teacher should interview the student and also observe the student in a normal classroom situation.

2. The teacher should help the student to find the techniques that work best for him to gain more control over his or her writing. The teacher should be alert to the signs of frustration that indicate that the student cannot control his or her writing any longer.

STUDENT'S WRITING HISTORY

Some questions which might be asked by the teacher about the student's writing:

1. How much writing has the student done?

2. What kinds of writing has the student done?

3. How does the student feel about writing? Is there any type of writing preferred?

4. How much experience has the student had with writing for different audiences?

5. Are there enormous discrepancies between the student's oral and writing abilities? How well does the student manage in reading his own writing?

ANALYZING STUDENTS' WRITING PROCESS

At any stage in the writing process, the writer may return to an earlier stage.

PREWRITING

1. Does the student analyze the key elements of a task?
2. How much time does the student spend inventing and incubating ideas? Does he or she brainstorm and jot down ideas? Talk the ideas out with peers?
3. How much time does he or she spend planning? Does the student organize or "jump in"?

WRITING

1. Does the student draft by the sentence, the paragraph, or the whole piece of writing? In other words, does the student make a practice of going back over each sentence as he or she writes, or each paragraph, or not until the end of the piece? (Or does he or she go back over it at all?)
2. What are the major breaks (pauses in the writing process)? Does the student look backward or forward? Is the student thinking and rereading or is he showing signs of frustration? (This information indicates points of teacher intervention in process to aid student. Tell the student, for example, that if he or she is pausing because of frustration, the teacher or peers might be able to help.)
3. Can the student stay with each thought in the line of his or her discussion long enough to develop it?

POSTWRITING

1. Does the student add, subtract, change around?
2. Does the student proofread and edit?

* * *

While the product can be evaluated and inferences about the successful use of the process can be drawn, there is no doubt that teacher intervention at various stages of the writing process is more effective than dealing solely with the product. If there is something wrong with the product, change the process!

ANALYZING A STUDENT'S WRITING (PRODUCT)

RHETORICAL TASK

1. Does the student understand the directions?
2. Does the student recognize the rhetorical aim, for example, to report, to request, to persuade?
3. Does the student use the conventions of the mode, such as letter, report, in which the student is writing?
4. Does the student have a consistent point of view?
5. Does the student demonstrate a sense of audience?

RELATION OF PARTS TO A UNIFIED WHOLE

Relation of parts to a unified whole: perception of elements needed to develop major sections:

1. Does the student demonstrate a general plan of organization or logical sequencing?
2. Does the student support generalization with appropriate reasons, details, examples?
3. Does the student include the appropriate level of generalization (abstraction) and exclude irrelevant detail?
4. Does the student demonstrate coherence through the use of judicious repetition of key words, control of pronoun reference, as well as maintain logical tense and mood?

SENTENCE STRUCTURE

1. Does the student demonstrate an awareness of the options available to vary sentence structure? (To fully answer this question, more samples of the student's writing are required.)
2. Is the sentence structure free of errors? (e.g. unintentional fragments, comma splices, inflectional errors)
3. Are all the sentences short and choppy or are they long and stringy with coordinate conjunctions?

WORD CHOICE

1. Does the student use vague language instead of clear, concrete language?
2. Does the student use words inaccurately or form them incorrectly?
3. Does the student use a phrase or clause where a single word would be more appropriate?
4. Does the student use a mixture of levels of usage? (formal, informal, slang)
5. Does the student have word choice problems?
6. Does the student use repetition of words and phrases that indicates lexical deprivation?

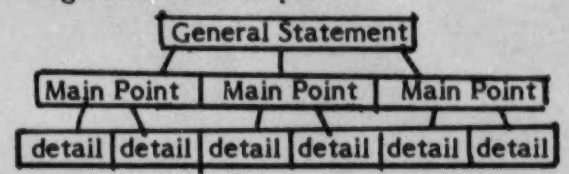
MECHANICS

1. Are there spelling problems? Are these problems from writing under pressure, lack of proofreading, or lack of knowledge? (a clue to the answer may be in noting whether the word in question is spelled correctly in another place in the paper.)
2. Are there punctuation and capitalization problems?
3. Is the handwriting neat and legible? (Penmanship can be a clue to problems students have in the composing process.)

Student Paper 1

The task for this and the following six papers was to persuade the principal that a change the student suggested would improve school life. Two reasons, explained fully, were to be given to support the suggested change.

I think my school like would change for me if. Every day I come to School I go to my homeroom I wait for the Bell to Ring and I go to my first period class. As I walk down the hall I see the people of blank are not on their way to class. They are ducking class, Gambling, leaving class, chasing each other. When I see this I want to go back home. This is so because when you are comming to learn you dont want to see this. In almost every class their is a clown ribbing on people, cracking stupid jokes. This disturbs me and the people who come to learn there are a lot of smart people in blank try hard to learn but its the clowns wont let them. These kind of people should be removed from blank and not to return. And that will change my feelings abo' school life.

Analysis	Remediation Techniques
Rhetorical Task The student does have a general idea of the task, a consistent point of view, and a sense of designated audience.	
Relation of Parts to the Whole There is a lack of proportion in relation to the task, in that more attention is given to describing the problem than to making the general statement suggesting the changes. The suggested improvement is supported by only one reason (in different forms).	1. Teach patterns of organization and relationships of ideas through the use of diagrams. For example:  2. Steps to Better Writing is a text which has a simple step-by-step approach which seems helpful. 3. Have the student practice writing general statements. A good exercise is to delete topic sentences from printed paragraphs, and then ask the student to write the appropriate general statement.
Sentence Structure There is variety of sentence structure, but fragments and run-ons mar the structure.	1. The student needs practice in sentence structure. Refinements of style can come later.
Mechanics 1. Several spelling errors, probably due to lack of knowledge. 2. The capitalization is erratic. Interviewing the student might give clues as to the rationale, or lack of it, for capitalizing the words he or she does. 3. The handwriting was neat.	14

Student Paper 2

Dear Mr. M_____: I do not like Wite you are doing in blank High School for one thing I donot like det____ I can see in the sumre time but in the wener time is def____ bec____ wean thea live the buss be going an thing thae hate to wate for a wate bus ane it can cood out side and thats yie.

COMMENT: The teachers analyzing this paper suggested that the writer should be tested for visual and auditory perception. They noted that the student understood the task, but was unable to complete it.

Student Paper 3

(The law of no smoking in the lav't or in the school.) The smoking in school is bad and should be stoped and it is not because security just let the smokers walk away with a warning and the next time he is caught he or she will go to the office and be suspended.

But do you think this person can give a darn to how he hurts by smoking around or in schcol no he just laughs at every one around him that does'nt smoke and says that he does not care if his smoking bothers you at all.

This persons that smokes is usually a trouble-maker and causes others around him to get in trouble and these people there in turn loose points and the grades they receive at the end of a working period. This is unwise to let some have as laws of school to go unwatched or unforced because it leads to trouble in the long run for people like me that are not involved.

The writer of Paper 3 seems to have two major problems: 1) reading and understanding the question. 2) selecting main and subordinate ideas.

Suggestions for helping the writer of Paper 3:

1. Ask students who seem to have trouble understanding the requirements of a question to write down or underline key words such as "explain, discuss, reasons, causes, examples, two, one, or, and, another."

2. To help establish logical order in persuasive discourse, have students list all possible suggestions and details. Ask them to select those that are strongest and can function as an umbrella under which other ideas can be grouped.

3. To avoid irrelevant materials, during the prewriting stage, ask students to cross off all ideas, in lists such as the above, that do not support the main ideas. During the writing stage, ask students to go back after each paragraph, read the original suggestion or main point and ask themselves "Does this support my question?" "Does it clarify?" "Do I have two (or sufficient) reasons (details, examples)?"

4. For sentence structure:

   a. Have the student read the composition aloud and repunctuate as he or she reads.

   b. Indicate to the student where the expression of one thought should end and another begin by placing vertical lines at the various places.

   c. Write over the first paragraph for the student as he or she watches and discuss what you are doing. Ask the student to do the same with the rest of the paper.

Student Paper 4

Dear Mr. M_____: The suggestion I have to make is on the subject of detention in the morning. The reson I chose this is because. One morning I was late for school. I arrived at 9:05 and was put into detention even though I had an excuse for beinning late. I had to stay there the whole period. The resan I am telling you this is because I feel the time I spend sitting there doing nothing, I could have been in my first period class doing my work insteed. The main resan I think this should be changed is for the simple fact thaty I could be learning something insteed of sitting there doing nothing. After all if I didn't care I would not have bouther to come at all, but like The Oid Saying goes "Better late than never" (Pleuse think about this) Thank you for caring.

Suggestions for Helping Writer of Paper 4

1. Ask student to write or underline key words of a question as for writer of Paper 3. Help student to make a practice of checking back to see if all parts of the task are completed.

2. To point out to the student that essentially the paragraph is "padded" and that the main point is never clearly stated, ask another student to outline the paper or to write a summary of it.

Student Paper 5

School life could be improved for me by having more interesting ways of learning the thing I need to know. It could be more interesting learning things by having different kinds of experiments, projects and games in class to help us learn and understand the things we need to. I think it would be more interesting if we had more of choice of how we would like to learn somethings. School life could also be improved for me by having free time every day during school hours, to talk to your teachers about things you don't understand and need more help in. These two suggstions will improve school life for me because I would be learning better and understanding what I'm learning better.

Analysis	Suggestions
Rhetorical Task The student has reversed the instructions, making several suggestions for improvements but not offering reasons for any of them. The point of view shifts from "I" to "you" and the paper shows little evidence of a sense of audience.	1. Have student analyze instructions by underlining key words. Have student practice analyzing instructions for other tasks or in textbooks. 2. If the student did not follow instructions for a task, ask him or her to write instructions for the task he did do. 3. Ask the student to take a pair of scissors and have him or her cut the paper into readable parts, then decide which parts fit the assignment. Ask the student to expand the parts that don't fit into a new assignment, the student writing the directions for the assignment.

	4. Ask student to compare an editoral with a news report. Ask him or her to explain the difference, to point out details that fit one and not the other. Have student go to a school event and write a report of it and an editorial based on the event. 5. Have student change all nouns or pronouns. Limit him to the use of certain pronouns.
Relation of Parts to a Unified Whole	1. Have student practice using time order, using words such as "first, then, next." 2. Have students describe to partners how to draw shapes that one of the partners can see and the other cannot. 3. Use filmstrips on organization. 4. As teacher, go from specific exercises to more complex ways of organizing. Begin with objects, go to words, then phrases, then sentences. Stretch to come to the widest possible variety of ways to organize and have students list the ways. Then, with students, narrow to the most useful ways to organize a particular piece of writing. Ask students to take on topic and write about it in several different organizational methods.
Sentence Structure In this piece, the student does not vary the sentence structure.	1. Have student read the composition aloud and say "period" every time he or she comes to one, or make a certain sound for periods or other punctuation. 2. Have student condense and expand written material. 3. Give students a list of subordinate conjunctions and ask them to use them in sentences. Then have students rewrite the sentences, changing the order of the clauses.

Student Paper 6

My life can be improved I will finsh School and get my education what I need. I will gruate and then I will go to a connet and finish all of my work. then I will get me a job and I will keep it I will never be late or tardy I will make sure that I will be there on time every day I will not miss a day elese I am very sick and I will call them and tell them why I cant come to work. I never will anger with a teacher because they is always right if the teacher say for you to stay here when the bell ring you posse to do it or elese you will get kick out or go see the principal. the principal then will asked you what did you do so bad the teacher kick you out and told you not to come back. then probil say the teacher had told me to open my note book I sayed it is all ready open. the teacher sayed open that book or get out.

Weakness	Suggestions
Rhetorical Task The student does not appear to understand the task or realize that the purpose is persuasion. A sense of the designated audience is not evident.	1. Use a controversial issue. Ask the student to make a yes or no decision and make a list of reasons to support the decision. 2. Have student read an assignment and rewrite or verbalize the task. Have student explain the task to someone else. 3 Have student persuade different audiences of his or her views on a controversial issue.
Lack of Paragraphing	1. Have groups work together. Give each group a topic sentence to develop. 2. Cut stories or paragraphs apart and have students put in original order. 3. Give each student a copy of three different samples of paragraphs. Have students analyze as to which are good and why. 4. Use sample story. Ask students to tell why paragraphs are different. 5. Have students pick out and restate main ideas in published paragraph.
Sentence Structure	1. Have student read a story back to the teacher, or a partner or a tape recorder and note pauses and inflections.
Mechanics	1. Write or reproduce a story, skipping spaces, deleting capitals. Have student circle letters which should be capitalized.

Student Paper 7

Well here is one of my answer:

1. Let the children do as they please. Don't boss them or abuse them.
2. Let them eat were every they. Just as long as you throw away your tarsh Don't population the school ground area. Keep the place always looking nice.

Strategies to Help Writer of Paper 7

1. Give the student a subject and ask the student to write or speak a topic sentence, using the subject as the first word, for example, "Pizza . . . ."

2. Brainstorm topics with the class and list ideas.

3. Have the student or groups of students practice analyzing tasks.

4. Use a step system in teaching students how to respond to the original (and similar) topics.
   a. Ask each student to suggest one improvement for school life.
   b. Allow students to share and discuss their suggested improvements.
   c. Then ask students to give reasons for their original statement.
   d. Help students formulate beginning statements.

5. Use reading exercise models and ask students to find or formulate topic sentences.

6. Eliminate topic sentences from published paragraphs; ask students to write new topic sentences.

7. Use pictures - photographs, painting, sculpture, cartoons, ads - and ask the students to write captions. Discuss the appropriateness of the captions. Ask students to develop the captions into topic sentences, and then into paragraphs.

8. Use titles and lyrics of popular music, names of rock groups. Ask students to develop a topic sentence stating the attitude the title or name seems to express.

9. Ask students to make one sentence statements of what certain TV shows are about.

Student Paper 8

Assignment: Compare or contrast Cassius and Mark Anthony as leaders. Which one was more effective? Tell why.

Caius Cassius, a conspirator. A man who hated Julius Caesar and started the plan to kill him. Using unjust ways to get others into the act with him and wishing his own success no matter what the cost, be it the lives of others or their damnation. Allow him to rule Rome and he would've knocked all opposition down.

Mark Anthony a loyal friend of Caersar. After Caesar's death he ordered the death of all the officers who opposed Caesar. One with very effective speeches. He led a search through Rome for Caesars last two surviving conspirators, Cassius and Brutus, which turned into a civil war.

Would Caius Cassius or Mark Anthony be a more effective leader? In my opinion I think Mary Anthony would be it. He won the loyalty, and respect of the people, while Cassius tried only to gain military power.

Suggestions, using the same assignment:

1. Help the student find a way to state the purpose of the paper near the beginning.

2. Ask the student to write a topic sentence for each paragraph.

3. Ask the student to list qualities of each man which are relevant to their abilities as leaders.

4. Have the student identify qualities which are parallel and can be compared and contrasted.

5. Have another student read the essay aloud, stopping at each period. Have the two of them discuss the fragment problem.

6. Then have the student rewrite the paper.

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Student Paper 9
(written by a 7th grade student)

We were going on a hunting trip to Canad. I went to get a big brown bear. But I got a big black bear. My friend go a big bull mose. My brother got a big bear. My fonther got tow cines of amamal. He then got a big bull mose ana the unther was a big black pig. The pig was hasarfat as a fat barl. It towck the people to berit out of the would. Then we went to sluderate. We went to the best sea foot plase thar. And we ate a lot of lopst. Then we went to the airport the get the plan back to the city. The we got a trane [illegible]e Beacon. Then we got hom and unpackt the car. We had fun on the trip.

Weakness	Strategy Suggestions
1. Does not demonstrate enough preplanning and organization	1. Have student make a list of the events and places in chronological order. Have student delete insignificant details, then choose one event and develop the idea.
Poor sentence structure	Have the student read the paper aloud and notice sentence length and monotonous structure.
Vague word choice	1. Have student circle all action words and replace every one with another action word. Do not accept any repetitions. 2. Have student develop a list of adjectives to describe the trip and then help him or her choose the ones that would best help to develop the idea.
Spelling problems	1. Have student take partners and circle all misspelled words. 2. Together, have them locate the correct word in a dictionary or spelling text. 3. Have each student keep a list of all the words he or she has misspelled. 4. The teacher should also keep a list and use words commonly misspelled by members of the class in lessons, games, or spelling bees.

Student Paper 10
(Written by an 8th grade student)

The Day I Met the Hulk

One Day I saw a man and he was fine. So I went away for a while and when I came back a man grabbed me. I thought it was my boy friend but it was the Hulk. He was green and Had big Muscles. I was surprised, I was scared so I fainted and when I came to my senses. I realized that it The Hulk was trying to save me from something or other. He returned to his normal self and became friends. we got married and cured his illness and that was how I met the Hulk.

Weakness	Suggestions
No consistent point of view.	1. Have student underline the topic sentence in this paragraph (or try to find one to underline). 2. Give the student other students' papers and ask him or her to locate the main idea in their papers. Then ask the student to check with the owners to agree or disagree with the statement of the main idea. 3. Have student circle all the main ideas in a paragraph he or she has written. If there is more than one circle, ask the student to write separate paragraphs developing each idea.
No logical sequencing or general plan.	1. Give student a series of pictures to put in a logical order. Discuss reasons for the sequence. Discuss what happens if the pictures are in random order. 2. Give the student a map to plan an itinerary from Point A to Point B. 3. Lead student to rewrite this particular story, developing each segment more fully or concentrating on one aspect to develop.
Has trouble using varied sentence structures.	1. Use sentence combining exercises, preferably from the students' own work. 2. Have the student read the composition into a tape, then listen to the tape as he or she follows the written text. Ask the student to mark places in the text that should be improved and then rewrite those sentences.

General vagueness of language	1. Give the student a list of common nouns and ask the student to replace each with a more specific word. 2. Using the revised list of nouns, have the student choose four suitable adjectives for each. 3. Give the student a list of adjectives and ask the student to write four appropriate, specific nouns for each. 4. Give the student several incomplete sentences to complete.
Lack of proofreading	1. Have students exchange papers to proofread each other's.
Uses sentence fragments	1. Give the student a list of fragments (preferably from his or her own writing) to turn into sentences.
Spelling problems	1. Encourage proofreading and use of the dictionary.
Many punctuation problems	1. Give student a copy of a paragraph without any punctuation marks. Ask student to punctuate and explain orally the reason for every mark.

Student Paper 11
(Written by a 9th grade student)

Don't go Gently into That Good Night

The poem is about a young man telling his father who is on his death bed not to die without a fight. He wants him to live as long as possible. This is basically the purpose for his writing this poem.

The tone of this poem is very gruff and hard. It really left me quite disturbed because I didn't like what the son was doing. He was almost forcing his father to fight death instead of resting easily and dying with as little pain as possible. It all seemed kind of cruel to me.

The poem was very affective because it really left me thinking, especially about how I would react if my father was to be on his death bed. Would I beg him to fight to live or would I leave the choice up to him.

I think the poem may have been written in this way possible to make you keep thinking, because it really has things written in it that I disagree with. When you disagree with things they tend to come into mind more often.

The author uses the technique of rhyming the last words in the first, third and fifth line, etc. And the second, fourth and six line rhymn also. I really like this type of poem better than the other poem because of the rhyming words. Also the lines which rhyme are mostly the same length with the same amount of words.

Analysis	Suggestions
Rhetorical Task Although the student did not understand the directions, which apparently were to compare and contrast two poems, he or she partially saw the purpose, kept a consistent point of view, and displayed a sense of audience. The student did not entirely use the convention of the mode.	1. Make sure each student has his or her own copy of the directions. Have students underline or circle key words. 2. Students could rewrite the directions in their own words and submit to the teacher to show understanding. 3. Ask student to rewrite all sentences using first person to eliminate "I". 4. Teach students, as a pre-writing activity for a composition involving comparison and contrast, to chart likenesses and differences before writing the assignment.
Relation of Parts to the Whole There was a good general plan of organization. Generalizations were supported with reasons and irrelevant detail excluded.	
Sentence Structure The sentence structure is mature for a 9th grade writer.	
Word Choice A more forceful and more specific vocabulary could be used. The writer occasionally uses phrases when one specific word would be better.	1. Ask the student to substitute a more forceful verb for each verb in the original piece. 2. Use the class as a resource by asking peers to suggest alternate terms. 3. Create a deck of appropriate (enriched) vocabulary words and give five cards to each student. Each student must incorporate at least three of the five in his or her work. Students may exchange words, using the teacher as a broker, but only if they can demonstrate a knowledge of the meaning of the word.

Analyzing Student Writing: Chart

	Good	Average	Poor
Understanding of Task			
1. follows directions			
2. proper format (letter, report, etc.)			
3. consistent point of view (perspective)			
4. sense of audience			
Organization			
1. logical order			
2. appropriate generalizations			
3. appropriate details			
4. coherence			
Sentence Structure			
1. sentence sense (complete thoughts)			
2. varied sentence structure			
Language			
1. clear, concrete language			
2. accurate word choice			
3. conciseness			
4. appropriate level of usage (formal informal, etc.			
5. consistent level of usage			
6. vocabulary - variety			
Mechanics			
1. spelling			
2. punctuation			
3. capitalization			
4. subject/verb agreement			
5. tense usage			
6. pronoun usage			
7. handwriting			
Comments:			

Suggestions for Using Writing Chart:

The chart is designed to help you identify quickly general problem areas.

You may omit (or add) categories as dictated by your grade level and class.

Under comments you can pinpoint strengths and weaknesses and offer concrete suggestions for practice and improvement.

Advantages:

1. Teacher and student can quickly see major areas of strength and weakness
2. Periodic use recognizes progress
3. Permits focus on particular problems without overwhelming student
4. Can be used as beginning point for more detailed analysis of problem area
5. Can provide focus for individualized conference
6. Peer evaluation
7. Good impetus for revision

Student Paper 12

I would like one day of my life to be Rich because I think bewing Rich is a Good Thing but also bening Rich is a problem you may have people trying to kidnap your faimile and man that could be terrible but people sealt would like to be Rich I Think This world is carzy. but what can one person do. but I seatl would like to be Rich why not. if I do Think about it juct maybe someday I would be Rich. The Reson I writine this is because last night I poiet about it and poiet about all The Thing in the world. but seatl how would I become Rich I poiet about that and man I poiet about and I came up well I will put a robbery but then a say to myself what if you get caught I will die in jail. because I'm going to kill the people in the Bant even The god

	Good	Average	Poor
Understanding of Task			
1. follows directions	✓		
2. proper format (letter, report, etc.)	✓		
3. consistent point of view (perspective)	✓		
4. sense of audience			✓
Organization			
1. logical order			✓
2. appropriate generalizations			✓
3. appropriate details			✓
4. coherence			✓
Sentence Structure			
1. sentence sense (complete thoughts)			✓
2. varied sentence structure			✓
Language			
1. clear, concrete language		✓	
2. accurate word choice		✓	
3. conciseness			✓
4. appropriate level of usage (formal, informal)	✓		
5. consistent level of usage		✓	
6. vocabulary - variety			✓

Mechanics				
1.	spelling			✓
2.	punctuation			✓
3.	capitalization			✓
4.	subject/verb agreement		✓	
5.	tense usage			✓
6.	pronoun usage		✓	
7.	handwriting			✓

Comments:

You've understood the assignment and tried to complete it.

There are two big problem areas, though, we should work on: organization and sentence structure. You should note that punctuation and capitalization under mechanics are related to sentence structure problems. For that reason we will work on sentence structure first.

Step I

1. Go back over this essay and put in proper periods at ends of sentences and begin new sentences with a capital. To help you, do two things:
    1. Read your paper aloud. If you feel like pausing, check to see if a period belongs there and a new sentence is starting.
    2. Remember the definition of a sentence: A sentence is a complete thought which has a person or thing (noun) which is acting or being acted upon (verb).
    3. After you are finished we'll discuss any problems.

Step II (alternate - additional - or subsequent work)

1. What two big points have you made about being rich?
2. Where could you divide this essay to separate these two points? How would you regroup sentences?
3. What additional things could you add to these two points?

Step III

1. Your knowledge of Spanish is affecting your spelling.
    1. The word "poiet" is pronounced differently in English (Help should be given here in the "th" sound.)
    2. The correct spelling is "thought"
    3. Find other words that begin with "th"
    4. Find other words that use "ought" sound.
    5. Other mispronounced words - bant for bank; seatl for ?

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Part II

Revision

Participants in the workshop examined first and final drafts of several papers written for the Preliminary Competency Test in Writing. They found that in general, students made only minor changes from first to final draft, and that, in many cases, the final draft was worse than the first. The suggestions in this section are made for the purpose of helping students see the importance of revision and also helping them make meaningful changes.

Improving Revision

Suggestions From Participants

Motivation to Revise

1. Write a collaborative class essay on the chalkboard, and then do a group revision.
2. Trade sets of papers with classes in other schools or districts; have classes comment on each other's papers.
3. Dictate the student's writing on tape. Have the student listen to the tape to hear what he or she communicated (or failed to communicate).
4. Rather than grading a paper, check it and return, not assigning a grade until the paper has been revised.
5. Peer group correction and revision. (See Peter Elbow)
6. Have student write a specific narrative essay of 200 words. Have another student revise and condense it to 120-150 words. Then have a third student expand the revised version to 200-250 words. Let the original author decide what to use from all versions in the final draft.
7. Have students work in pairs to produce one paper between the two of them.

Revising Sentences

1. Provide form sentences for student practice in expanding simple sentences.
2. Use sentence combining activities.
3. Have students practice a variety of sentence openings.
4. Have students practice a variety of sentence patterns.
5. Ask students to start with the last sentence in a composition and read the composition aloud from the end to the beginning (the sentences themselves, not the words within the sentences). The reverse order helps students find sentence fragments.
6. Have students rewrite the same sentence in as many ways as he or she can think of to convey the same meaning.
7. Have student take sentence out of context of the rest of the composition and improve that sentence.

Revising Paragraphs

1. Have student cut apart each sentence in a paragraph he or she has written and rearrange. Ask what other changes then should also be made before rewriting the paragraph.

2. Have students skip lines when writing the rough draft. This practice makes revision easier.

Revising Whole Papers

1. Have student write accounts of the same event for three different audiences, for example, parents, friends, teacher.

2. Have student change the language in a piece of his or her writing from formal to informal or vice versa.

3. Divide the students into groups of five. Give each group an opening sentence, and have each member in the group in turn add a sentence to develop a composition.

   After the paper has gone around three times, duplicate the copy for each student and then ask each member of the group to rewrite the story in his or her own words.

Revision of Letters

1. Keep posters of proper letter forms in writing corner so that students can refer to them.

2. Allow student to sort letters in the school office in order to see the importance of proper form.

3. Encourage students to write for free materials, catalogues. Have students check each other to see if all necessary information is included.

The following papers were written and revised by workshop participants, following the condense-expand method (see suggestion 6 above) introduced by Sheila Schlawin, who in turn got the idea from Robert Squires.

Original by W. R. Bell

I like to walk on some of the deserted town roads that follow the wooded contours of Storm King Mountain, an observer who passes through the beauty of my surroundings without being part of them. Last week I came upon a fawn downwind from behind. Like an image from an impressionist painting, the sun-dappled fawn froze next to the road, silhouetted against the foliage, a picture of splindle-legged clumsiness. For a long second it watched, huge ears distended, nostrils flaring fulity, adrenalin pumping, a prey for the two-legged stalking creature. Then came an explosion of controlled energy and a single graceful legs carried the fawn over the ditch and into the woods where the mother waited. Not even a swaying branch of half-eaten leaf bore witness to the fawn's ever having existed.

Revision (condensation) by D. Resling

It was over before nature could record the tragedy. Like a breeze sneaking by, the deer was gone with a wisp.

I had been walking down a deserted mountain road when I first observed the fawn against a sun dappled impressionist painting. The fawn stood against the foliage, a picture of a spindly-legged clumsiness.

For a long second it watched, huge ears distended, nostrils flaring futily, adrenalin pumping...all a prey for the two-legged stalking creature.

Then the explosion smashed the silence. Controlled energy slammed the graceful legs and body over the ditch and into the empty woods. No mother waited. Not one swaying branch or half nibbled leaf bore witness to the fragile existence of the fawn.

Expansion by Roy Lane

Without warning the tragedy burst from inception to violent conclusion before nature could either react to it or record it. As a breeze wisping by is quickly dissipated, so the deer's fragile life had suddenly vanished.

I had been walking down the quiet, lonely Mountain road when the fawn appeared against the sun dappled impressionistic painting of the forest. The young woodland prince stood silhouetted against the rhododenum and pine. He was the picture of spindly-legged clumsiness.

For hours, no, for an instant his eyes fixed on a spot in the undergrowth, huge ears held wide open, nostrils flaring futiley, adrenalin pumping...an easy prey for the two legged stalking creature.

Then from somewhere in the forest the explosion smashed the silence. Controlled energy slammed the graceful legs and body over the ditch and into the cover of the forest. No mother waited. Not one swaying branch or half nibbled leaf bore witness to the fragile existence of the fawn.

A crow was cawing high in the trees and a chipmunk scurried along a fallen log. A breeze blew down the mountain side and then was gone. It was still. It was quiet.

Final Version by W. R. Bell

It was over in an instant, but in the moment when time stood still, I shared one of Nature's mysteries.

I like to walk along the deserted town roads that follow the wooded contours of Storm King Mountain, an observer who passes through the beauty of my surroundings without being a part of them. Last week I came upon a fawn. Like an image from an Impressionist painting, the sun-dappled fawn froze next to the road, outlined against the foliage, a picture of spindly-legged clumsiness. For a long second it watched, huge ears twitching, nostrils flaring, adrenlin pumping, futily searching its memory for some experience of the two-legged creature that approached from downwind. Then came an explosion of controlled energy and a single graceful leap carried the fawn over the ditch and into the safety of the woods where the mother waited. Not even a swaying branch or partly-nibbled leaf bore witness to the fawn's having ever existed.

First and final drafts by Barbara Fisch after going through the above revision process.

First Draft

The sob in his "Hello" rushed across the telephone line - "What's the matter?" I asked. "What's happened?" "Something awful. A terrible thing has happened!" And then the pain poured out.

Brimstone had been a part of our family for only a week. He was a big, bouncy, beautiful Labrador who had needed a home. His master had died and he needed space to be free in and a place to be loved. We had had a dog which had been a victim of too much love - a friendly neighbor across the road who gave him tidbits. On his way back from an evening nosh he had been killed by a car. And so we decided to adopt Brimstone.

He became "our' dog almost at once and, in particular, Eddie's dog. Brim had to be with him constantly. If Eddie were inside, Brim was inside; if Eddie were outside, Brim was outside. Many hours were spent tossing and chasing sticks. Much time was spent roaming through the woods, spotting rabbits, flushing out woodchecks and chasing butterflies. Frequent trips were made into town. Brim hopping into the back of the station wagon and hanging his nose out of the open window sucking in the rushing air. (Man and dog were quickly becoming one.)

How could it have happened then?

It was a sunny morning - Still early in the day - but the summer sun was trying to get a hold on the day. Eddie had to go to town - to the post office - to the bank. He headed for the car - Brim bouncing behind. Eddie put his hand on the door handle - Brim waited expectantly.

Eddie turned to Brim and said. "What do you want to go for? Wouldn't it be better to stay here? You know you can't always go with me."

Brim cocked his head not sure quite what was happening but sensing things weren't quite as usual. "Why don't you stay here this time? I won't lock you in the house. Come on, Brim! Over here, Boy. There you go. I'll just hook you up by the garage and give you some fresh water."

Eddie patted him on the head and started to leave. Brim barked and tugged, and bit at the chain.

"Now, now. Settle down. Lie down in the shade. I'll be back soon."

Reluctantly Eddie climbed the hill, got into the car and drove off. He met Homer in town and they exchanged stories about Brim and Homer's new pup. Eddie stopped off at the store for some milk and dog biscuits for Brim. Before too long he headed home.

As he drove into the driveway, Eddie noticed that Brim didn't bark. Eddie get out of the car and headed for the house to put the milk in the refrigerator and glanced toward Brim - He was stretched out on the grass. Eddie called. Brim hardly moved. Something was wrong. The wrought iron table near the garage was on its side. Eddie rushed over -calling, "Brim! Brim!" He couldn't move. He was panting and his eyes rolled up and gazed deeply into Eddie's. Eddie bent down - grabbed the water dish and tried to help him drink. He ran to the kitchen and got more water and a wet towel - anxiously, Eddie poured water into Brim's mouth and wet down his head. But he wasn't responding. Eddie dashed to the phone - What's the vet's number? Busy! Busy! At last - he got through, but the vet wasn't in - What now? He ran back to Brim bent down to caress him - and he was dead.

The choked sob in his "Hello" rushed across the telephone line. "What's the matter?" "I hesitantly asked. "What's happened?"

"Something awful. Something terrible has happened." And then, slowly at first, but quickly building, the pain poured out.

Brimstone, a big, bouncey, beautiful Labrador had been a member of our family for only a week. He'd needed open space and abundant love and our dog was gone - a victim of a hit and run driver. We had more than enough space and love for Brim.

He became our dog almost at once and Eddie's dog in particular. In work and play they were together constantly - running in the woods, riding in the station wagon, and strolling in town.

It was a hazy summer morning, with the red sun still trying to establish a hold on the day, when Eddie prepared for a trip to town. Brim waited expectantly.

Eddie turned to Brim and said quietly, "What do you want to go for? Wouldn't it be better to stay?"

Brim silently cocked his dark head, unsure of what was happening but sensing somehow that things weren't quite as usual.

"You stay here this time. Come on, Brim. Over here, Boy. I'll just hook you up by the garage. Hey, get your big foot out of the water dish."

Eddie lovingly patted him as Brim barked imploringly and tugged on his chain. Then Eddie was gone.

When he drove into the driveway a little later, Eddie noticed that Brim didn't bark. Brim was stretched out on the grass. Eddie called to Brim but the dog hardly moved. Something was very wrong. The heavy wrought iron lawn table was tipped over on its side. Eddie rushed over calling frantically, "Brim! Brim!" The dog couldn't move. He was panting heavily and his big eyes rolled strangely. Eddie bent down, grabbed the new, red water dish and tried to help him drink. Afraid, he ran to the kitchen for more water and a wet towel. Anxiously Eddie poured the soothing water into Brim's mouth and lovingly bathed his head with the towel. Brim didn't respond.

In desperation, Eddie dashed into the house to phone the Vet. Busy! Busy! Racing back to Brim, he bent down to gently caress him. Brim was dead.

Writing, the Complete Process, Through the Use of the Peer Conferring Technique

Don Chisamore
Vassar Road Elementary School

When we ask students to write on a topic and hand in their creations immediately after the first writing, we make it impossible for them to write effectively and creatively. The student writes for an audience of one, the teacher, and writes without going through the necessary composing stages.

Inherent in writing for the teacher are two problems, intimidation and misdirected focus. The student, an inexperienced writer, must create for a person who has had much more schooling, who has read stories written by many great writers, and who will be the sole judge of the quality of his/her work. In an effort to please the teacher, the student rejects the topic which is really interesting and important to him/her, the topic about which he/she is knowledgeable, and instead picks a topic which he/she believes will interest the teacher. The resulting paper is likely to be weak, superficial, and dull.

If a student is required to neglect the initial stages of the composing process, ineffective writing will result. Provision must be made for time and guidance to allow the student to proceed through all three writing stages. These stages may be identified as three distinct processes. The first stage, the Prewriting Stage, is a meditating, jotting down, rudimentary ideas phase. It is unusual for a person to be able to write something worthwhile without perceiving some sort of insight or mental picture of that which he/she wants to write. It is important to write these ideas randomly at first so that they can be sequenced, classified, and put into sharp focus at a later time.

The second stage is the Writing Stage. Here the writer takes the information from his/her prewriting and tries to communicate these ideas to an audience. It is important that some feedback from a reader or listener be given during this stage as an aid to editing, revising, and rewriting.

The final stage is the polishing, or Editing Stage. During this phase the writer perfects the communication so that it tells the audience, in the best form the writer can manage, what the writer wants the audience to know.

One solution to this dilemma is the Peer Conferring Technique. The purpose of the Peer Conferring Technique is to achieve the following:

1. To provide for the student the time and guidance to proceed through all three writing stages.

2. To provide a broader audience than solely the teacher; the child would write for his peers as well as the teacher.

3. To provide an environment where the author will receive praise for those parts of his/her writing which communicate well, and constructive suggestions for improving those parts which communicate ineffectively.

4. To give the writer an opportunity to use or refuse the suggestions made in the conferring group. To have the writer make the decision after peer feedback about the finality of his/her creation.

In order to provide the conferring group experience, the following procedure is suggested. Each teacher will need to adapt and build upon these procedures to meet the needs of his/her class.

1. Divide your class into groups of three or four students each. Try to make your groups heterogeneous; poorer writers can furnish insights about those parts of the writing which are not clear as well as better writers.

2. The writing topic is then assigned. Time should be provided so that the writers are allowed to think about what they want to say about the topic.

(Provide composition paper of three different colors for the three writing stages which will follow, each color signifying a particular step in the composing process. Ditto paper comes in a variety of colors; lines may be drawn on the ditto master and a large supply of color composition paper may be made available.)

3. The student attempts the first writing. Perhaps we might use pink composition paper to signify the prewriting activity. When the student is working on pink composition paper, the writer is telling the group that he/she is working on writing thoughts, crossing out, and being unconcerned about spelling, complete sentences, or grammar. The writing on pink paper is unpolished and unedited, and not ready for the conferring group.

4. The writer revises and corrects the first draft and rewrites on a different color composition paper, i.e. green, which signifies the writing stage. One rewriting may be insufficient for each writer, so provide plenty of paper for revision. The writer attempts to perfect the paper as much as possible before bringing the paper to the conferring group.

5. Once the paper has been written and the writer feels that it is ready to be read by the conferring group, the group is called together. The writer reads the piece to the group. During the first reading, the group listens to get the flavor of the piece. During the second reading, using Elbow's technique of "pointing", the students listen for and write down those words or phrases which are strong, which carry the story.[1] After the writer finishes the reading, the group reads the words from their lists in round-robin fashion in order, while the author listens. Particularly strong words will be repeated by all the members of the group. Now the writer should have the feeling of some kind of communication. If he/she has written a sad piece, those words and phrases which denote sadness should be reflected in the lists read by the group.

6. The writer may now decide to revise the work, or he/she may pass the paper to the group for a reading. Providing copies for all the students in the conferring group is a problem for many schools, since use of the copying machine is frequently restricted. Having the members of the group read the paper individually and pass it on to the next person is also effective, although somewhat more time consuming. If all the people in the group are at the reading stage in their writing, which frequently happens, no time is lost since everyone is reading a paper at the same time.

What the readers look for really depends on what you, the teacher, want to emphasize. Perhaps you are stressing organization, paragraphing, and description; you might want each child to have a brief guide sheet concentrating on those skills. Using the guide sheet, the reader checks off, makes suggestions in writing, and passes it back to the writer. The guide sheet might have questions such as, "Does this person use a variety of words in his/her sentences to make the written product interesting and colorful? If not, work together to improve the variety of the word selection."

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[1] Peter Elbow, Writing Without Teachers, (New York, 1973), p. 85.

The writer is free to accept or not accept the suggestions made by the group; however, feedback has been made by the group to give the writer information for further revision.

(While the groups are in session, you should visit each group to see if there are areas of common weaknesses for large group instruction, and also, always make yourself available for aid to those individuals or groups which need help. This is where your best teaching takes place.)

7. The student is now ready to write the final copy on regular white composition paper. He/she has had the opportunity to think about what he/she wanted to say. There were opportunities for feedback, and the writer was provided time and guidance needed for revision.

The conferring technique becomes an activity which the students look forward to and enjoy. As the year progresses, the student becomes more aware of audience, becomes more able to evaluate his/her own writing, is more motivated to write, and takes greater interest in proofreading and the craft of writing. This technique thus assures a better attitude toward writing and a better finished product.

WRITING ON WRITING

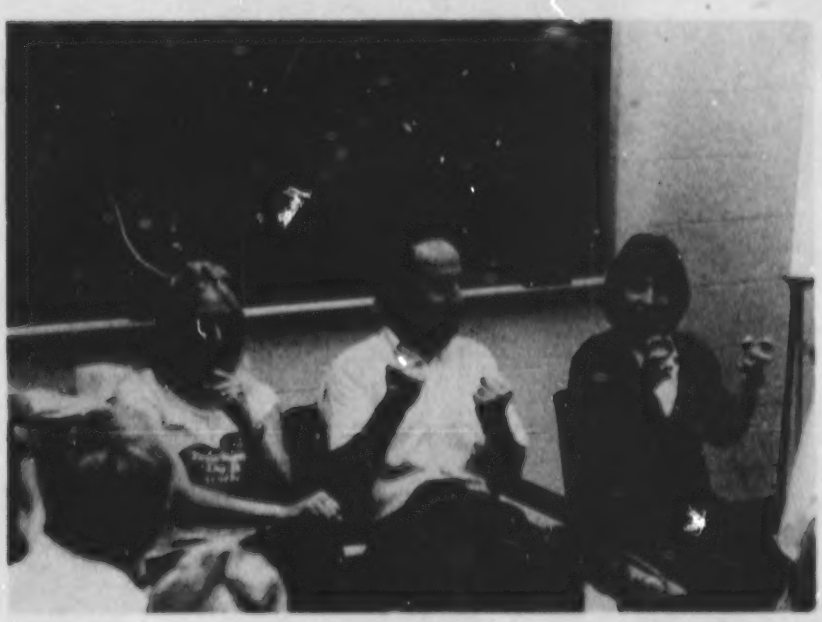
I am interested in finding out about your past experiences with writing and your present attitude toward it. What you have to say is valuable and will help me to help you. I encourage you to be honest and open in your response. Below I have formulated a series of questions I'd like you to address yourself to. Rather than listing the answers to the questions, I'd like to you to respond to them in essay form in any order that appeals to you. I'm giving you this opportunity to thoughtfully examine your attitudes and experiences with an objective and critical eye. Be as thorough as possible in writing this paper. Include anything else about writing that may not be covered by the questions I've posed. Do refer to a specific grade in school when responding to the questions; I see no reason for your referring to a particular teacher. You and what you think are what concerns me.

1. What is your attitude about writing and being a writer as this new school year opens?
2. Relate your earliest positive experience with writing.
3. Relate your earliest negative experience with writing.
4. Why, when, and how were you either turned off and/or turned on?
5. Do you always put your best effort into your writing? Why? Why not?
6. In what areas do you feel you have the most and/or least difficulties?
7. How do you usually go about composing a written piece?
8. When do you usually do your best writing?
9. In your opinion, what can or should a teacher do to make you a better writer?
10. Do you think that having every error called to your attention helps you to become a better writer?
11. Do you most often "see" your errors when they are marked?
12. Do you feel that a teacher's comments on a written piece are helpful? What kinds? Be specific.
13. What have you been taught about writing in the past that you have found valuable?
14. What have you been taught about writing in the past that you have objected to?
15. Do you feel that writing is a talent that can only be developed in certain people? Do you feel that you can learn to become a good writer?
16. Do you feel that everything you submit should be graded?
17. Do you feel that rewriting a paper that has been graded is of any value? Explain.
18. Are you able to proofread your papers and catch most of your errors?
19. Have you been exposed to a variety of writing in your education?
20. What is good writing, in your opinion?
21. Do you feel being a good writer is a valuable life skill?
22. What kinds of things do you enjoy writing about?
23. Do you think that English teachers can write without much effort?
24. Do you honestly care about your writing and improving it?
25. How have you felt about writing this assignment on writing?
26. What magazines and/or newspapers do you read regularly?

-- contributed by Roberta Cerniglia, Arlington High School

Part III

Activities for Improving Student Writing



Garage (Rummage) Sale

Garage (rummage) sales have caught on in the world of literature. Characters from stories, novels, plays read in your classes this year have decided to hold a garage (rummage) sale. What item or items does each character decide to put on sale? Why?

As a group, write a list of characters and items. Be prepared to explain why the character felt he or she no longer needed the item or items.

How could the list be organized and made the basis of a composition?

At the end of the time period, be prepared to explain your activity and possible adaptations to the rest of the workshop participants.

Items listed by participants

Character	Item	Reason
Ishmael	harpoon	n'er to sea again
Lennie	dead mouse	got a puppy
Oliver Twist	rags, clothes	been adopted
Issac Boxtel	tulips	went bankrupt
Hester Prynne	sewing kit	daughter - rich
Romeo	portrait/Rosaline	loves Juliet
Atticus	rifle	hated killing
Mme Defarge	knitting needles	Revolution suceeded
Hans Brinker	skates	won new ones
Thoreau	fishing pole	vegetarian
Charlie	college texts	couldn't read them
Tom Sawyer	paint & brush	job finished
Henry Fleming	red badge	it was too heavy/headdy
Jody	watermill	grew up
Huck Finn	raft	decided to live on land
Molly / Animal Farm	ribbons	human ornaments
Wife of Bath	yellow striped stockings	latest husband didn't like them
Amanda	telephone	husband, fell in love long distance
Ethan	horse	his wife had him at bay
Socrates	wine	preferred hemlock
Lady Godiva	saddle	wanted to ride bareback
narrator/J.F. of Calavavas C.	frog	couldn't get the lead out
Willie Loman	sample case	his line didn't work anymore and he'd sampled enough
witches/MacBeth	cauldron	doesn't bubble well - bought stainless steel

Ways of organizing the above list:

1. Usual and unusual items
2. By cost or value
3. Antique and contemporary items
4. From least to most expensive items in terms of the cost to the character
5. Practical and luxury items
6. Representation of failure or success to the character
7. By literary types the characters were in

Extensions of the activity:

1. Ask which literary characters would buy the items? Why?
2. Use the activity as a review of the literature read during the year.
3. Ask students, "If you had $10, which items would you buy and what would you do with them?
4. Ask students to make a collage of 5 items and explain what the collage represents.
5. Ask students to write ads for the garage sale.
6. Ask students to be one of the items and write personal histories of themselves.
7. Ask students to write a dialogue between two items commenting on their lives, or the appearance of the other items, or the characters selling the items or the characters buying the items.
8. Have the students place the items in the historical era to which they beiong. Could they appear in any other era? Why or why not?
9. Have a simulated garage sale in class. Each student brings in an item, tells its history, and tries to "sell" it to other members of the class.

II

Teaching Focus and Organization

The figures above, taken from Mina Shaughnessy's Errors and Expectations, p. 260, can be used to teach a lesson in focus and organization. As a group, decide how you would use the figures in your classroom for that purpose.

As one application of the lesson, do the following exercise:

1. List the observable features of the room we are in, including sound, smell, perhaps tactile impressions, as well as appearance.
2. Decide on one word which could apply to most of your observations.
3. Group the features on your list according to their similarities and the applicability of the word you have chosen. Eliminate those that are irrelevant.
4. Arrange the groups to focus on the single impression you have chosen.

Variation developed by participants:

1. Make a set of cards with figures drawn on the front and sentences written on the back. For example, circles could be the main idea, triangles could be supporting details, and rectangles could be discussion.
2. Distribute the cards at random to the students and ask them to group themselves to form a good essay.
3. Discuss with students conclusions that can be drawn, for example, 1) all generalizations can't be together, 2) details should go with general statements, 3) ideas must be in the correct order.

Other variations:

1. Give a general topic and ask students to write the types of sentence designated by the shapes drawn on the cards they have been given.
2. Put words (using different parts of speech) on cards to be formed into sentences.
3. Social studies people could use the activity to teach a historical event and its consequences.
4. Science teachers could use the activity to put the report of an experiment in proper order.

III

Nonsense

Each person in the group is to write a paragraph or an anecdote in which the following nonsense words are to be used in context:

blix
threab
appable
fuffle
franize
tenpob
(Endings such as s, ed, or ing, may be added to form plurals or various verb forms.)

When you have finished, share the writings with each other.

As a group, brainstorm and record ideas for lessons in language arts which could follow this activity.

Select one person to explain the activity, to read the most interesting piece of writing, and to read the follow-up suggestions to the rest of the workshop participants.

Nonsense Composition

Mrs. Harrison is franizing the contents of our new improved blix. She thinks it is her usual blix and she doesn't know that she has being tenpobbed as we talk. She is comparing the fluffle and appable qualities of the blix.

"Well, Mrs. Harrison, what do you think of the blix?"

"Ok, I guess I would threab with it. It seems to have more fluffle and appable power than usual."

"That's because, Mrs. Harrison, you have franized with a new, improved blix."

Variations of "nonsense" activity suggested by the workshop participants:

1. Have students make a dictionary with definitions of the words.
2. Write a story, leaving out words. Have students fill in the blanks with the nonsense words. Then have students exchange papers and replace the nonsense words with normal words. The second version of the story (with the normal words) could be exchanged again and the normal words replaced with the nonsense words. The first and third version could be compound.
3. With the students, develop parts of speech, position, word order and structure of the nonsense words.
4. Have students use each word in a topic sentence and develop paragraphs from one or more of the topic sentence.
5. Have students write a script using the nonsense words and act it out.
6. Ask students to choose two of the words, write definitions, then try to promote the use of those two words throughout the school.
7. Have students give feelings and connotations suggested by the nonsense words.
8. Have students illustrate each of the words.

9. Have students find pictures in magazine that would be like each of the nonsense words and describe why the picture and word would be appropriate for each other.
10. Find a picture and label it with one of the words. Ask students to decide which object in the picture is the word and give reasons for their choice.
11. Discuss with the class ways to organize the list of words, for example, alphabetical, part of speech, number of syllables.
12. Tell the students that each of the words is a carnival ride. Ask them to choose one and describe the ride.

IV

T-Shirts

Make up messages that could go on T-shirts. The messages might promote some desirable activity or be merely humorous. Try thinking of some that could go on the front and back of the same shirt, or on a matching pair of shirts.

For an extension of the activity (not necessary in the workshop), use paper cut-outs for classroom mobiles.

How could the message be used to promote cross-disciplinary activities?

How could they be used to lead to writing of short expository or creative pieces?

Skills involved:

1. Language development - puns
2. Use of imagery
3. Conciseness of language

Suggestions from participants:

1. Find social issues involved in stories in the day's newspaper and write appropriate T-Shirt slogans. Later have students expand slogan into an essay.
2. Restrict parts of speech that may be used, for example noun-verb, adjectives-noun.
3. Ask students to use book titles or authors or characters.
4. Ask students to take a position on a slogan and write a composition supporting the composition.
5. Examples of slogans involving other desciplines: Science, GAS EXPANDS; Math, DIVIDE AND CONQUER

V

Burke's Pentad

An activity to Elicit Specific Detail and Increase Attention to Purpose and Audience

Act	(What?)
Scene	(Where?)
Agent	(Who?)
Agency	(By what means?)
Purpose	(Why?)

The who, what, where questions for producing content are familiar, but further discussion may prove even more rewarding. After the answers to the pentad are listed on the board or individual answers listed on the students papers, ask the students to tell about each. What aspect is the most important and takes the most time to explain? How does one aspect influence the other? How will the relative importance of each aspect change according to the purpose and audience for the piece of writing?

Students write their compositions only after the above discussion.

VI

Conceptual Blockbusters - To Establish General Attributes

Example: Each student receives a marshmallow. 1) What are its possible characteristics? 2) Fill in possibilities under each. 3) Select one at random from each column to create a new object. 4) How much can you change it and still have it remain a marshmallow?

Size	Texture	Smell	Taste	Color	Weight

Revision (add, omit, substitute (encourages use of thesaurus), rearrange (use sentence combining)

1. Present problem: You manufacture toothbrushes and can't sell enough. You are looking for ways to improve the toothbrush and increase sales. To whom will you try to sell the improved version?
   a. What would you add?
   b. What would you take away?
   c. What would you substitute?
   d. What would you rearrange?

2. Students choose their own objects and go through list a - d. Then they write a page of advertising copy to try to sell the product. This approach can be used for other subject areas, e.g. Social Studies (what to do about the electoral college)

VII

New Angle

Study this picture carefully with the picture UPSIDE DOWN. Do not look at it right side up at any time.

As a group, list all the details you can, observing the picture from that angle. You should have 20 to 25 details.

What word would you select to give the dominant impression of the picture if you were a) travel agents looking for clients, b) environmentalists addressing a PTA, c) prospectors for mineral or oil wealth looking for backing. Which details would you use to support your dominant impression in each case?

Now change pictures with a group who has a similar task, but this time study the picture RIGHT SIDE UP. Do the same tasks.

At the end of the designated time period, get together with the group with whom you changed pictures and compare notes.

List writing tasks that could come from this exercise. What basic skills are involved?

Variations suggested by participants:

1. Have students list details to appeal to other senses. What sounds could be heard in the scene? What scents might be there? What textures? (List opposite each object that suggests sound, scent, texture?)

2. Have students write a dialogue between two characters or details. They could be commenting on other characters or details or proposing a change to the area.

3. Other possibilities: Have students write a
   a. travel ad
   b. social studies report
   c. letter to a friend
   d. letter to an editor suggesting an improvement to the area.

VIII

Observation and Inference

List at least 10 to 12 details which can be observed in this picture.

Infer what this same scene looks like from about 10 yards further away.

Write a rough draft of a description of this scene from the 10 yards further away position. The description will be the opening of a mystery story.

Exchange rough drafts with someone else in your group. Read each other's papers and write L I over each logical inference (but only if you think it is logical) and put a check mark over every specific detail. Write a one sentence description of the mood the other person evoked.

Discuss your analysis with each other.

Revise your own paper in light of the discussion and prepare a second draft.

IX

Observation and Inferences

Study the picture at the left. List at least 10 details that can be observed.

What logical inferences can be drawn from the details you have observed?

You are to write a brief report for your biology class on your observations. Support your inferences with evidence from the details of the picture.

X

Observation and Inference

You are a group of detectives investigating a robbery that has taken place at the home pictured here.

List 25 details that can be observed in the picture.

Discuss inferences that can be drawn from these details.

Write a memo to your superior officer giving the inferences and pointing out the reasons for the inferences. Suggest the next step of the investigation.

XI

Observation and Organization

This picture (a collage made by workshop leader) is an important clue in a murder mystery. You are a group of detectives trying to figure out the meaning of the clue.

List 25 details that can be observed in this picture. Choose the details that seem incongruous and explain orally the way various details seem to contradict each other. Agree on some deductions or inferences.

Decide on a method of organization and write a memo to your superior officer reporting your deductions and suggesting a course of investigation to follow.

XII

Focusing

Imagine that you have approached this scene from a distance. Describe the scene for your class literary magazine as you think it looked from 50 to 100 yards away, then 10 yards away and then from the position of the photographer. The last (the close-up) is the most important. You could reverse and be moving away from the scene, but the close-up would still be the most important.

Begin by making lists of what might be seen from each position. Make each list as specific as possible, for example, "tawny fan-shaped leaves" instead of "autumn leaves."

Decide what you want to do to unify the three descriptions and write a rough draft. How will your writing style and method of unification take into account that fact that you are writing for the literary magazine?

Have one of the other people in your group (class) read the rough draft. Ask the other person to look for specific detail and make a little check mark at each, to underline every phrase or clause of transition, and at the bottom of the paper write a one sentence statement of what you did to unify the paper.

Revise the paper after a discussion of the analysis by the other person. Prepare a second draft.

Using Pictures

Suggestions from workshop participants:

Assignment: Find a picture and write about the emotion being shown in the picture.

Objective: To motivate reading students to interpret expressions and put their ideas on paper.

Related Activities:

1. Have students exchange pictures and write from a different point of view.
2. Have students change new verbs for worn out ones.
3. Have students proofread and rewrite.
4. Have students change common nouns to proper nouns where possible.
5. Have students find synonyms.
6. Have students write an ad based on the picture.
7. Ask students to write a triante, cinquain or couplet based on the picture.
8. Ask students to write as if they were the person in the picture to tell how they feel.

Activities to Help Students Improve

Suggested by Participants

1. Ask students write five sentence summaries of particular TV programs they watch as a way of practicing report writing and also complete sentences.

2. Ask the students to list in complete sentences, what they like about . . . (for example, sports, friends, foods).

3. Have students write directions for making toast, a model airplane, etc.

4. To improve skills of argumentation and persuasion, have an informal debate on the pros and cons of a school related topic.

5. Use a tape recorder to record an oral composition. Each student adds a sentence to make up the composition (revising orally, if necessary). After the story is completed, ask each student to transcribe the composition.

6. Ask students who never write enough to produce a full paper to write, starting Monday, three sentences in each class period of English or Language Arts. Try to get them to have each days sentences follow logically from those of the previous day. By the end of the week, they will have 15 sentences to work with.

7. To help improve organization, have the student list the things he or she did yesterday and then organize into activities in school and outside of school. The process could be repeated with the activities organized under different headings, e.g. pleasant and unpleasant.

8. To improve organization, have student group ideas as a prewriting activity and state reasons orally for grouping them as he or she did.

9. To improve the sense of audience, have student point out the clues to the intended audience in various types of written material.

10. Make up a "Punctuation Bee" with rules similar to those of a Spelling Bee. The student would draw phrases or sentences from a box and punctuate them correctly, when writing them on the blackboard.

11. To improve organization, have the student list all the people in the class. Ask student to devise three logical classifications and place each student in one of the three. Ask student to defend the classification system.

12. Fragment game - give each student an index card with a sentence fragment on it. Call on a student to read aloud his or her fragment and then point to another student to complete it.

13. Read a short story or essay to a class. Then have students tell all the facts they can remember while one person writes them on the board. After everything is listed have students organize the list, either in the original order or in another logical sequence.

Used for Writing about a Photgraph Exhibit in Wappingers Central Schools

1. Why is a particular title appropriate or inappropriate? If you believe the title to be inappropriate, what improvement can you suggest?

2. Write a short story based on one of the pictures.

3. Which picture affords a good example of one of the following? Why? How could this characteristic be transferred to what literary type? a) unity b) structure c) mood d) rhythm e) texture f) sympathy g) empathy h) contrast i) symbolism j) microcosm k) point of view

4. Which picture, directly or subjectively, affords us an example of, or insight into one of the following relationships? a) God and man b) man and man c) man and nature d) man and animal e) animal and animal

5. Do any of these pictures convey a sense of a) smell b) temperature c) weight d) sound? How is this accomplished? How could this be done, with the same subject, in what literary type?

6. Which picture best affords an insight into human nature? What is the particular insight? How is this communication of insight accomplished? How could it be done in writing?

7. Choose a picture which could be used as a basis for a formal essay. Write the outline for such an essay.

8. Which picture conveys little impression or meaning? Explain. If this subject had been handled in writing, how could the picture's faults have been remedied?

9. What is the esthetic difference between photography and the other visual arts? Between photgraphy and sculpture, music, architecture?

Contributed by Dennis Hannon

A strategy to assist students in determining a position and identifying supporting details: Student put spokes in each wheel - each spoke is a supporting detail (reason) for a position

School Lunch

Fast Food Lunch

The positioning of the spokes as well as the number of spokes should help the student organize his thinking and position.

School Lunch

Fast Food Lunch

Color Your World

Imagine calling a store to order a sweater to match a pair of pants you own. If you describe the color only as green, what are your chances of getting a perfect match?

Color electrifies a scene. It shoots us through with excitement which is hard for the reader to ignore or forget. Hundreds of shades and tints and combinations of colors have their own names. (According to Farmers' Almanac, there are over 1,000 shades of white!) The more names you know for colors, the more electricity you can generate in your writing. (Remember when you were a child how you prized your big box of crayons because of the variety of colors you had at your chubby little fingertips?)

Car manufacturers, paint companies, and cosmetic firms pay a considerable amount of money every year to experts in their marketing and research departments to give new names to the colors of their cars, upholstery, paints, stains, lipsticks, eye shadows, and nail polishes. The more appealing the name of the color, the more attractive the product will be to the consumer, and the more likely it will become a big seller.

For each of the colors listed below, write a minimum of two specific shades, two adjectives to describe a specific shade of the color, and similes that paint a vivid mental picture of the color. You may consult a Crayola [illegible], a paint chart, or your make up kit if you'd like.

Green	Red
Yellow	Orange
Blue	Pink
Purple	Brown
Black	White

To which color families do the following belong?

henna	ecru
mauve	maize
verdant	fuchsia
vermillion	sienna

Contributed by Roberta Cerniglia, Arlington High School

VARIATIONS OF OBJECTS ACTIVITY FROM WRITE? RIGHT!

"Captain Smith Among the Indians"

Writing Assignment No. 1

"He demanding for their captain, they showed him Opechankanough, King of Pamaunkee, to whom he gave a round ivory double compass dial. Much they marvelled at the playing of the fly and needle, which they could see so plainly, and yet not touch it because of the glass that covered them." --- page 118.

The class is to divide itself into groups, with the people in the first row become Group I, those in the second, Group II, and so on. Each groups is to nominate someone to take notes for the group and to make an oral report to the class on the group's activities following completion of the group's activities.

I. Activity for Group I

Each person from the group is to put an object from his or her pocket, purse, or person in the center of the group. No contraband, coins, car keys, or pens, please.

As a group, imagine that you have a visitor from outer space who has never seen such objects before. The visitor asks what each object is and what its function is. After discussion among yourselves, each member of the group is to write a one-paragraph explanation of the purpose for one of the objects; then, imagining himself as the alien, write a one-paragraph summary of what that object might tell an alien about ourselves as a society -- our values, our level of culture, our level of technology.

II. Activity for Group II

Each person will contributre an object as above, only your task is to put yourself in Captain Smith's place. Rewrite that paragraph of the article describing how Smith used the compass to beguile the "savages," using your object instead.

III. Activity for Group III

After each person in your group contributes an object as in (I) and (II) above, imagine yourself in Captain Smith's place; the only thing is, the Indian king is not interested in the object you have produced. He is still intent on using you for target practice. Write a paragraph about your object describing its details, advantage, and fascinating possibilities. Write another paragraph persuading the king to spare your life in return for the gift.

IV. Activity for Group IV

Imagine that your group is stranded on a deserted island. Think of ways in which one object from each member of the group's pocket, purse, or person could be used as a means of survival. Write a paragraph describing how each object was able to help you survive (each person is to write one paragraph). Then consider the possibility of combining all of the objects into one machine, device, contraption or invention that would increase your changes of survival (you may mentally add as many other objects or components as you feel are necessary to make a complete invention) and write a paragraph describing your device and its possibilities.

V. Activity for Group V

Each person in the group is to contribute an object (see activity for Group I, above). Then --

Many, many years ago, in a galaxy far away, a group of scientists was dispatched the barren planet once known as Earth. The inhabitants were all wiped out by the evil Empire, leaving no traces of what was rumored to be a flourishing civilization. Landing at one site (known millenia ago as Memorial Field), our scientists found the objects you contributed, freakishly preserved in perfect form. After discussion among yourselves, and based on a classification system such as that of Linneus, decide on a logical ordering of the objects the scientists discovered. How are they related, assuming our scientists view them as dead organisms and not as things? Can they be classified into Kingdoms, orders, families, phyla, species, and so on? Can you make up your own classification system? -- Yes, you can! In fact, each person in the group is to write a paragraph explaining why he placed his object where he did in the classificiation.

Also, suppose King Opechankanough was in a cranky mood and decided to slay Captain Smith. Assuming that he went through the dead captain's pockets and found the objects your group contributed, write a paragraph describing what he thought one of the objects was used for.

Objectives of this assignment:

1. To increase enjoyment of this piece of literature
2. To understand the concept of brainstorming
3. To understand the phenomenon of culture shock
4. To become aware of audience as part of the creative process
5. To practice the thinking skill of forming associations
6. To solve problems
7. To practice expository writing
8. To appreciate mastery of detail
9. To consider writing to persuade

Contributed by Walter Bell, Beacon High School

To Help Students Understand Essay Question Terms

Compare Look for qualities or characteristics that resemble each other. Emphasize similarities among them, but in some cases also mention differences.

Contrast Stress the dissimilarities, differences, or unlikenesses of things, qualities, events, or problems.

Criticize Express your judgment about the merit or truth of the factors or views mentioned. Give the results of your analysis of these factors, discussing their limitations and good points.

Define Give concise, clear, and authoritative meanings. Don't give details, but make sure to give the limits of the definition. Show how the thing you are defining differs from things in other classes.

Describe Recount, characterize, sketch, or relate in sequence or story form.

Diagram Give a drawing, chart, plan, or graphic answer. Usually you should label a diagram. In some cases, add a brief explanation or description.

Discuss Examine, analyze carefully, and give reasons pro and con. Be complete, and give details.

Enumerate Write in list or outline form, giving points concisely one by one.

Evaluate Carefully appraise the problem, citing both advantages and limitations. Emphasize the appraisal of authorities and, to a lesser degree, your personal evaluation.

Explain Clarify, interpret, and spell out the material you present. Give reasons for differences of opinion or of results, and try to analyze causes.

Illustrate Use a figure, picture, diagram, or concrete example to explain or clarify a problem.

Interpret Translate, give examples of, solve, or comment on, a subject, usually giving your judgment about it.

Justify Prove or give reasons for decisions or conslusions, taking pains to be convincing.

List As in "enumerate," write an itemized series of concise statements.

Outline Organize a description under main points and subordinate points, omitting minor details and stressing the arrangement or classification of things.

Prove Establish that something is true by citing factual evidence or giving clear logical reasons.

Relate Show how things are related to, or connected with, each other or how one causes another, correlates with another, or is like another.

Review Examine a subject critically, analyzing and commenting on the important statements to be made about it.

State — Present the main points in brief, clear sequence, usually omitting details, illustrations, or examples.

Summarize — Give the main points or facts in condensed form, like the summary of a chapter, omitting details and illustrations.

Trace — In narrative form describe progress, development, or historical events from some point of origin.

Contributed by Dennis Hannon; used in Wappingers Falls Central Schools

Part IV

Organizing Writing Programs

In order to improve the quality of students' writing, many schools will give greater attention to the instructional program in writing. Workshop participants looked closely at the "Standards for Basic Skills Writing Program" published by the National Council of Teachers in March 1979. Participants, after a thorough discussion of these guidelines, developed strategies to implement the standards.

The guidelines, workshop tasks, and developed strategies to implement the standards follow:

GUIDELINES FOR ORGANIZING WRITING PROGRAMS*

An operational definition of writing and strong program ingredients must be the basis for any efforts made to improve student writing within the school situation. Planners of writing programs must begin with adequate conception of what writing is. In the NCTE statement, writing is described as ". . . the process of selecting, combining, arranging and developing ideas in effective sentences, paragraphs, and, often, longer units of discourse. The process requires the writer to cope with a number of variables: method of development (narrating, explaining, describing, reporting, and persuading); tone (from the very personal to quite formal); form (from a limerick to a formal letter to a long research report); purpose (from discovering and expressing personal feelings and values to conducting the impersonal 'business' of everyday life); possible audiences (oneself, classmates, a teacher, ' the world')."* Improving one's writing ability involves devloping increasing skill and sensitivity in selecting from and combining these variables to shape particular pieces of writing. It also involves learning to conform to the conventions of the printed language appropriate to the age of the writer and to the form, purpose, and tone of the pieces of writing.

In developing school writing programs, the planners must keep in mind the characteristics of an effective writing program. These characteristics can be grouped under three general headings: teaching and learning, support, and program evaluation.

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* The information in this section is based upon "Standards for Basic Skills Writing Programs," published by the National Council of Teachers of English, Urbana, Illinois, March 1979.

TEACHING AND LEARNING

1. There is evidence that knowledge of current theory and research in writing has been sought and applied in developing the writing program.
2. Writing instruction is a substantial and clearly identified part of an integrated English language arts curriculum.
3. Writing is called for in other subject areas.
4. The subject matter of writing has its richest source in the students' personal, social, and academic interests and experiences.
5. Students write in many forms (e.g., essays, notes, summaries, poems, letters, stories, reports, scripts, journals).
6. Students write for a variety of audiences (e.g., self, classmates, the community, the teacher) to learn that approaches vary as audiences vary.
7. Students write for a wide range of purposes (e.g., to inform, to persuade, to express the self, to explore, to clarify thinking).
8. Class time is devoted to all aspects of the writing process: generating ideas, drafting, revising, and editing.
9. All students receive instruction both in developing and expressing ideas and in using the conventions of edited American English.
10. Control of the conventions of edited American English (supporting skills such as spelling, handwriting, punctuation, and grammatical usage) is developed primarily during the writing process and secondarily through related exercises.
11. Students receive constructive responses from the teacher and from others at various stages in the writing process.
12. Evaluation of individual writing growth:
    a. is based on complete pieces of writing;

b. reflects informed judgments, first, about clarity and content and then about conventions of spelling, mechanics, and usage;

c. includes regular responses to individual pieces of student writing as well as periodic assessment measuring growth over a period of time.

SUPPORT

13. Teachers with major responsibility for writing instruction participate in continuing education programs reflecting current knowledge about the teaching of writing.

14. Teachers of other subjects receive information and training in ways to make use of and respond to writing in their classes.

15. Parent and community groups are informed about the writing program and about ways in which they can support it.

16. School and class schedules provide sufficient time to assure that the writing process in thoroughly pursued.

17. Teachers and students have access to and make regular use of a wide range of resources (e.g., library services, media, teaching materials, duplicating facilities, supplies) for support of the writing program.

PROGRAM EVALUATION

18. Evaluation of the writing program focuses on pre- and post-program sampling of complete pieces of writing, utilizing a recognized procedure to arrive at reliable judgments about the quality of the program.

19. Evaluation of the program might also include assessment of a sample of student attitudes; gathering of pertinent quantitative data (e.g., frequency of student writing, time devoted to writing activities); and observational data (evidence of prewriting activities, class anthologies, writing folders, and student writing displays).

Task

As a group devise a comprehensive plan of action to implement the Support section of the NCTE guidelines.

13. Teachers with a major responsibility for writing instruction receive continuing education reflecting current knowledge about the teaching of writing.

In order to support this guidelines, the group suggested the following: (1) workshops on a K-12 basis which would be held during the school year and in the summer months, through the auspices of the individual school districts or through BOCES, (2) inservice should also be a paid experience for participation, (3) Superintendent Conference Days could focus on upgrading teachers' knowledge about the teaching of writing, (4) newsletters from various sources - within a school district or within a region encompassing a number of school districts - could help to satisfy a need of the professional staff and would help to make information available to it, and (5) visitation days within the district and other schools could also serve the same purpose.

14. Teachers of other subjects receive information and training in ways to make use of and respond to writing in their classes.

In order to support this guidelines, the group suggested the following: (1) subject area teachers should be invited to writing workshops, (2) "writing in the content areas" should be the focus of paid in-service, (3) the English Department should prepare a newsletter or handout which offers teaching strategies for subject areas, (4) interdisciplinary teaching teams can share responsibilities for teaching writing, and (5) school-wide writing projects with subject-relevant themes can take place.

15. Parent and community groups are informed about the writing programs and about ways in which they can support it.

In order to support this guideline, the group suggested the following: (1) opportunities are made available for the public to participate in writing process activities through Board of Education workshops, PTA meetings, back-to-school nights, (2) writing displays be put in public places (banks, diners, etc.), (3) students can write to parents about aspects of the program, (4) adult volunteers participate in the program, and (5) students write to community figures requesting that they visit classes.

16. School and class schedules provide sufficient time to assure that the writing process is thoroughly pursued.

In order to support this guideline, the group suggested the following: (1) the amount of time that students are released or taken from class should be controlled and limited, (2) curriculum constraints are revised so that "less is more," (3) grouping takes place within each class, (4) personnel should be given a duty assignment in a writing lab as opposed to a study hall or cafeteria, (5) class load should follow the NCTE guideline of 1:100, and (6) specific writing courses should be offered in addition to the regular classroom schedule.

17. Teachers and students have access to and make regular use of a wide range of resources (e.g., library services, media, teaching materials, duplicating facilities, supplies) for support of the writing program.

In order to support this guideline; the group suggested the following: (1) teachers should have clerical help, and readily available Xerox facilities, (2) Depart chairpersons/ Supervisors should distribute pertinent professional articles and material to staff, (3) professional libraries should be established within the school district and individual school and readily accessible to school personnel, and (4) current curriculum material should be available and reviewed regularly by teachers.

Task

As a group, devise a comprehensive plan of action to implement the Support section of the NCTE guidelines.

Comprehensive plan of action for implementation:

1. Teachers sent to conferences
    a. return to do a workshop
    b. in-service, for credit
2. Interdisciplinary workshops to include other subject area teachers in writing techniques.
    a. after school
    b. conference days
    c. half days; release time
    d. for credit or not, depending on when and how scheduled
3. Inform all teachers of the writing procedures, operational definition
    a. joint department meetings
    b. joint grade level meetings
    c. follow-up workshops
    d. demonstrate interdisciplinary interest to achieve scheduling for team work
4. writing lab for teachers; teacher resource centers
    a. district-wide support - schools help each other
    b. state funding, grants
5. Parent informing:
    a. letters home
    b. seminar to explain program
    c. writing "fair"

d. open house - announcement

e. newspaper articles, publications

f. P.T.A.

g. local T.V. stations - class taped for viewing

h. class projects to publicize writing program

i. adult education courses for parents, community colleges

j. support from unions, teacher groups that are interdisciplinary for more coverage

6. Scheduling:

a. English classes back to back

b. writing lab scheduled in

1. elective

2. mandatory

c. begin change a year after drive to work on interdisciplinary writing and work on schedule changes

d. modular scheduling

e. teachers working together on assignments cuts time spent on writing - working together, sharing assignments

7. Resources - use

a. newsletters to other departments on topics

b. department secretaries for department purposes - duplicating, etc.

c. parent newsletter

d. course (like journalism) writes newsletter

e. clearing house through department offices

1. grade level lists

2. new materials of interest listed and sent

f. librarian - sends notes out on what come in <u>when</u> it comes; continual process

1. schedule librarian to work with grade levels
2. schedule librarian to work with departments.

Task

Within the framework of a literature unit for your students, develop a comprehensive plan to meet #5, #6, and #7 of the NCTE guidelines.

Guidelines:

5. Students write in many forms (e.g., essays, notes, summaries, poems, letters, stories, reports, scripts, journals).
6. Students write for a variety of audiences (e.g., self, classmates, the community, the teacher) to learn that approaches vary as audiences vary.
7. Students write for a wide range of purpose (e.g., to inform, to persuade, to express the self, to explore, to clarify thinking).

Suggested Activities:

A. Letters

1. Write a letter to persuade a parent to read a specific book.
2. Write a letter to persuade a parent to see a film version of a book.
3. Write a letter to persuade a character to take a specific course of action.
4. Write a letter to persuade an author to change the ending.
5. Write an Ann Landers type of letter to give a character advice.
6. Write a letter to a character in a book to explain why the character would be better living in another time period.
7. Write a letter as one character in a story to another character to change the course of action within the story.
8. Write as a story character a letter to a psychiatrist to outline your problem. Condense to a telegram.

B. Poems

1. Write a poem that expresses the theme of a book read.
2. Write a poem based on a line quoted from a book.
3. Create a poem that expresses the feelings of a main character undergoing conflict in the story.
4. Write a poem for a child (6 years old) that expresses an ideal learned from a book read.
5. Write a poem for the principal that describes a favorite book.
6. Write a nursery rhyme that makes use of the poetic prose used in a short story or novel just read.
7. Write a theme song that expresses the mood of one of the characters.
8. Write an epitaph for the main character in a novel.
9. Use poetry to describe the setting of a novel in order to interest another student in the novel.
10. Use poetry to describe the main character of a novel.
11. Use poetry to describe the dilema of a novel to a detective.
12. Use poetry to alter the ending or suggest an alternate ending of a story.

C. Journal Entries

1. As a character from a book, write a journal entry of one day's activities. This entry will be published in a magazine.
2. As a character from a book relate your personal feelings about something that happened to you in the story.

SELF EVALUATION - WRITING INSTRUCTION CHECKLIST

	NEVER	RARELY	FREQUENTLY	ALWAYS
1. I read professional literature				
2. I exchange ideas and materials with my colleagues				
3. I implement new ideas				
4. I take courses and/or attend workshops				
5. I make writing a substantial part of my classroom instruction				
6. I integrate writing into the English curriculum				
7. I encourage other subject matter teachers to emphasize writing				
8. I assign writing relevant to the students' personal, social, and academic interests and experiences				
9. I assign				
notes				
summarizes				
poems				
letters				
stories				
reports				
scripts				
journals				
10. I have students write for themselves				
classmates				
the community				
11. I have students write to inform				
to persuade				
to express themselves				
to explore				
to clarify thinking				
12. I devote class time to generating ideas				
drafting				
revising				
editing				
13. I instruct students in developing and expressing ideas using conventions of American English				
14. I teach the conventions of language primarily through writing				
15. I give constructive criticism at various stages of writing				
16. I provide opportunities for peer evaluation				
17. I base evaluation on complete pieces of writing				
18. I evaluate first, clarity and content and then spelling, mechanics, etc.				
19. I base evaluation on short and long term objectives				

	NEVER	RARELY	FREQUENTLY	ALWAYS
20. I respect student opinions which may differ from my own				
21. I share my own writing with the class				
22. I involve students in planning classroom writing				
23. I evaluate all lessons and reapproach unsuccessful ones				
24. I individualize instruction				
25. I like teaching writing				
26. I am successful at teaching writing				